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LINGUISTIC ASPECT IN THE TEACHING OF VISUAL ARTS

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SUMMARY

In this paper, we will expose theoretical questions about the relationship between practice and theory in fine art, and teaching in elementary and art schools, as well as the faculties of Fine and Applied Arts. We will try to answer to some of these issues, while the other may post new threads. But first we will consider the relationship between linguistic and visual aspect in teaching, that in the schools and faculties of this type involves psychologically strong teachers, well prepared for frequent changes in an interactive process with their pupils or students. The fact that in final realization of this process we obtain the product of visual character talks about the complex structure of lectures and exercises, because with language, that is, words and sentences should be referred to the formation of individual visual language and creativity with visual elements. Therefore, the aim of this paper is to put emphasis on the linguistic aspect in the teaching of visual arts from a certain angle, that is somewhat unjustly neglected as less important in relation to the visual as the main aspect.

Keywords: language, words, picture, linguistic aspect, visual aspect, teaching of visual arts

INTRODUCTION

The best way to check theoretical knowledge in teaching visual arts is its application in practical work, which includes a large number of lectures and exercises. It is very important that lectures be well-conceived by professor, because they precede to exercises. Lectures follows devised scenario which, depending on the flow situation in practice, lecturer changes without disturbing a certain route of development. Lecturers examine behavior of pupils and students, their interrelationship that can be traced to jealousy,

as well as helping and co-operation, but also their personal relationship with pupil and student, and vice versa. Professor is also a good psychologist, he estimates personality of pupil and student, because it will greatly affect the progress of pupil and student and developing a greater part of their potentials. But, professor may have a lot to learn from their pupils and students and teaching them, he also learns. If a pupil and a student mechanically reproduce nature – what is the danger that lurks just in exercises in art schools - it can greatly defeat expression of their personality.

The personality problem of some pupil and student can be seen from a higher level than it is their character, abilities, behavior at the lectures and exercises, etc. The problem of personal identity, for example, of the student of the faculty of Fine Arts or applied arts we can consider at the level that goes beyond his personality which operates only at faculty. This means that his personality is observed through his life, what it means and that his life traces in art, as well as the situations and adventures from life trace on his faculty activities. Every student of art academy is a complex organism of different opinions, experiences, feelings, and each different looks at his life and lives of other colleagues, as well as to art and the ways of expression. Rudolf Arnheim speaks about how a man can achieve no higher goal than to become aware of what it means to be alive: „There is no other final achievement to his life, which will be destroyed with all its products sooner or later, either by the slow cosmic forces or by the impatient ingenuity of man. Such sensitivity is closely related to, and perhaps identical with, art“ (Arnheim, 2003, 319-320).

We cannot clearly establish all legalities of art, but it constantly presents us pathway toward the future that we can feel and antedate. As well as the life and works reflect personality of an artist, so life and efforts to reach the level of artist reflect the student of art academy. When we perceive student's personality, then first we are considering his personal identity in the narrow sense, that is, in the entire period during his life until coming to studies. He changes during his life as well as any other individual, and therefore his personal identity is subject to change. Also, and he perceives his personality within the period which is behind him; it is not irrelevant the fact that he will better understand problem of his personal identity if it is passed a longer period behind him. Of course, even then he is not able to perceive this problem as a comprehensive whole, but a work and a time will have an impact on it that he all clearer perceive his position in relation to art and the position it has in his developmental frames.

DEVELOPMENT OF SELF-AWARENESS AND FORMING OF VISUAL AWARENESS

The student of the faculty of Fine or Applied Arts will at one point ask himself the question: Who am I?, and it is as a rule most often happens just in the course of his studies, which affects his maturation, review, and especially the development of creative part of his personality. However, though self-expression happens only in abstract form, the student of art academy in an effort to respond to the previously asked question one

time probably nothing concrete will not come to his mind, not even through arbitrary associations and abstracting the notion. Arnheim writes about how „in particular it is assumed that abstractions are immediate and faithful representations the unconscious, about whom it speaks that are true me. To this psychologist has to say, above all, it can not be such thing as just immediately displaying of the unconscious, because, as Freud clearly pointed out, unconscious can manifest only indirectly, any with external action or conscious experience“ (Arnheim, 2003, 318).

In one variant a student will think in the following way: 'I could be different, but it has not happened. What is the cause of it remains an unknown quantity, as well as that I am me and not someone else. If I am me, then it means that I should not be someone else, from which it implies that being and survival of my personality is connected with it I am me. If I was a different than what I really am, it would not be me, and I can only speculate how much I could be different than what I am now really. In other words, if I am really me, then I am identical with what I am currently me, and the fact is that I could be different from what I am really Me.' Following, also, Arnheim's thought that "Me is the most clearly expressed how it acts with external world" (Arnheim, 2003, 318), we come to the conclusion that art academy, in which the student is slowly entering the art water, is a very important part of that external world. In that environment, he builds relationship between self Me and personality of professor, as well as other students, but also all positive and negative consequences of action of his professors and colleagues.

Arnheim believes that "if we look at conscious experiences, in dreams, opinion, memory or observation, we will determine that they do not deal with triangles and rectangles, but human beings and animals, trees, sun, and moon, or fire. And, these contents are far from it to be mechanical recording of external stimuli" (Arnheim, 2003, 318). How human existence requires stability and permanence of things, the student of art academy constantly balances his personality with the requirements that are placed on him at faculty. Also, he always looks back and moving from the idea of the existence, first of all his, and then of the people from his environment. It helps him begin to perceive art from a different perspective, which implies non-partially perceiving of art and its purpose. If he would not observe art and in this way, the student of art academy would remain at the level of partial study of art which is, of course, important, but does not provide broader views in the purpose of existence of art.

The idea of existence is closely associated with the elements of which Arnheim speaks. So it is quite natural that these elements as integral parts of environment of every individual and, at the same time, necessary for his existence and life, will not be, as Arnheim writes, mechanical considered. That the sun, as well as some of the other elements, is necessary for human existence, and they are therefore in some way and above man whose existence does not importantly affect these elements, not even the entire constellation of lifecycle and the processes in the nature, speaks the following attitude of Yves Yot: "Neither sun, nor earth, with all their physical properties, their mutual position, radiation, atmosphere and changes that the atmosphere has caused on radiation through which it promotes, do not need nor me, nor anyone else, that could have existed. Of this radiation, moreover, I can appreciate with eye only a relatively narrow range of wave-

lengths" (Eyot, 1980, 89-90). In the way that child represents sun on paper can be found similar patterns which uses and the student of art academy. While, for example, observing the sun from the earth, it will at some point ask how small it is in relation to the sun. Awareness about that may upset him, but it may also encourage him to perceive art from a broader perspective and thus advance his development in that field. A relatively narrow range of wavelengths that some student appreciates he will not mechanically reproduce, but he will expand it with his artistic sensibility and present sun in a specific and unique manner.

VISUAL AND LINGUISTIC ASPECT OF TEACHING

When it comes to drawing or picture and the surface on which drawing or painting, and one, and other surfaces, of course, are two-dimensional, which means that in this respect there is no difference. However, the key difference is that from which these two surfaces consist. Filled surface consists of a larger number of elements which make up the composition. Blank canvas or paper, though it is empty, the white surface, has its own frame which in some way limits that surface. But, to drawing or picture get their meaning, that is, a pupil or a student give them meaning, they allocate a larger number of elements in different ways, raising and reducing them, place more up or down, left or right, in order to get to the harmonious whole. In front of them is certainly a difficult task, especially at the beginning, because they are confused to a large extent with blank canvas or paper. The hardest step is to begin drawing or painting on empty surface, and for this reason a pupil or a student can stand in front of canvas or paper in doubt what to do. Professor's support and guidance in a certain direction are very important, but a pupil and a student first solve the problem in their own head and take themselves an initial step.

But, professor's task is to harmonize from the beginning language to what he is saying, and then it spoken with a visual that in practical work he shows to pupil or student. He, at the same time, has at least some idea in his head how drawing or picture could look like. Here is a very important element of surprise, because drawing or picture of pupil or student can look like in a lesser, but and in a greater extent, different from what professor would expect. That is why it is very important communication between professor and pupil or student, that is, professor listens to their speech, and he will do it the best with conversation. A professor and a pupil or a student signs in the picture often interpret differently, and those interpretations expose through language. What is very important, and what linguists do, is the schedule of words in spoken sentences. By carefully listening to what professor and pupil or student have to say to each other, and looking for some logical solutions in the order of words and sentences, we can find certain models by which a pupil or a student build work, as well as connection of linguistic aspect with the schedule of elements in drawing or picture. To build a language upon the logic points to an even greater commitment in the field of language, and verbal communication between professor and pupil or student, because it can to a certain extent speed up

and clarify things that can not be understood only with non-verbal communication. And what is more important, there is a danger that without the use of language or its poorly use, class of drawing or painting is reduced to a mechanical reproduction of reality. In today's time is rarely discussed the role that professors in the art schools and academies in the future should have. However, one of the few predictions comes from Arnheim: "Teacher of tomorrow should be capable to mind that thinks and observes, perceives in the mutual effect with desires, passions and fears of a whole human being. The emphasis on personality factors has led some art teachers to the art techniques that require precision of form look with suspicion. They have replaced the old-fashioned pen with materials that foster spontaneous move, impulsive momentum, raw action of amorphous color. Spontaneous expression is indeed desirable, but expression becomes chaotic when disrupts visual organization" (Arnheim, 2003, 325). Trying out new methods of art processes is desirable, but it has its own justification only if it leads to concrete results. Also, we should pay attention to the personality of pupils or students, and to take it as a parameter in determining the style and direction in which they will move, and that they are simultaneously receptive. Some pupil or student, for example, for a variety of reasons - from those related to his abilities, to those related to his interest - is not able to follow new tendencies that involve application of new methods. Such a pupil or a student professor directs toward direction in which he best expresses his potentials, and finding exactly the one style of which he is the most talented.

The most widespread and best known of all the diagrammatic formulas that are taught in the Western tradition is one over divided oval or egg-shaped, which serves as a head. Ernst Gombrich thinks that the egg-shaped is maybe so useful because it acts as a successful corrector of one of the most common mistakes that inexpert persons make when drawing a head, mistake to identify what they are interested in, that is, a person with a whole head, "If a beginner asked to choose a different starting point, a starting point that will force him to rethink first a head, and only then a face as something inferior to three-dimensional structure of a head, teacher will certainly encourage progress" (Gombrich, 1984, 156). Otherwise, we concentrate more on people than on other items when we browse, because there is more informations so that we focus on more elements. It is conditioned by the fact that our visual system may operate in a very short time.

The previous example is one of the fundamental which is applied at the beginning of teaching the student of art academy to overcome the basic drawing techniques. In this, as well as in other instances, it is important to steer student toward the most optimal direction for him. This includes not only learning through practice, already theory, which precedes it, and clarifies it. Theoretical principles, therefore, are a good clew to practical action that must be placed and on the rational basis and, at the same time, clearly meaningful. Opportunities for testing theoretical knowledge through lectures and exercises are great, only with regard to the apparent inability of these two segments are somehow connected to a clear whole. It thus opens up an even greater field of research, which means all intensify work on implementation of the theoretical principles that are fruitful for practice, and which at the same time are examined and placed on a concrete test through the technical aspect of drawing.

Can words say enough about a picture? And the professor of practical subjects at art academy, as well as professors in the art schools, in their lectures pronounce words. To make sense of these words, they are trying to understand every word they pronounced. Pupils and students listen carefully to what their professors are saying, but also professor follows their reactions and responses. Does in the case of professor's teaching pupil or student how to draw and paint, language create certain restrictions on the transfer of knowledge? And can drawing, painting and sculpting successfully teach and learn? Each individual reflects and creates in his own way, and yet professor is different from all pupils and students, since he has more experience. It is unlikely that professor will only with his practical action - for example, when shows pupil or student how to draw something, pulling himself lines - learn them to create, because teaching will be reduced to the technical aspects, and so the pupils and students will look like their professor.

FORMATION OF INTERACTIVE TEACHING

Paul Feyerabend considers that „even knowledge may not arise on a purely rational way.“ He as an example quotes how Plato in the Seventh Letter explains that „due to long and devoted tending to subject, and because of the close association with it, suddenly, like a fire which broke up from scratch spark, in the soul is born (understanding) and immediately finds preserving in himself.“ Feyerabend concludes that „so understanding or construction of art work contains an element which goes beyond skill, technical knowledge, and facility. One new power grabs soul and manages it, in one case, by theoretical insight, and in the second to the artistic achievement“ (Fajerabend, 1989, 38). Work of art created by pupil or the student of art academy can never turn out the way as he imagined at the very beginning. This means that a work during creating constantly changes its structure. However, despite its significantly changing nature, the creative process involves studious preparation. Also, a pupil or a student would come up with an interesting and important idea suddenly and spontaneously, only if he previously well prepared for the process of creation. So, if he previously overmastered the technique of drawing through a number of exercises, he would create with a certain ease, that is, carry out his idea into action. Preparatory actions, in relation to one that involves the creative process, are actions that enable or facilitate it. Among these activities are the following:

1. recognition at the very beginning mistakes that might occur during the process of creating
2. preparation of plan for the work to be developed
3. material and tools which will be carried out action
4. preparation of executor of the main action which will follow after these preparatory actions

To pupil or student gain increasing routine in work preparation, they often repeat certain segments of exercises which, or have not overmastered, or they are a very

important link in the chain of process of creation. Then, they perform more difficult exercises. After overcoming a number of exercises and achieving a certain level, students are faced with exercises that go beyond even the level at which they are currently, but that are not impossible to execute with additional efforts. Of course, it depends on potential, that is, talent that possesses certain pupil or student, but no matter what, all of them will at some point exceed the level at which they are, sooner or later. Before with help of professor will create plan, they devise in their mind a image of that plan. Their extensive preparation may be considered successful if they well imagine composition which will create and consider all possibilities for its creating.

One of the possible situations is that pupil or student, although he has developed plan, does not have to end clear idea how this plan will report. The situation might be even worse if he not in the past encountered similar problems. If he is ready enough, he will not unsettle or give up on the outlined plan, but try to in relation to that plan find a solution for its realization (compare Kotarbinjski, 1964, 156-168). When it comes to co-operation between professors and pupils or students, it will be successful if professor helps them to reach a certain goal. The problem is that a professor can unconsciously, or even consciously (though in rare cases), hinder them, that is, to help them more or less unsuccessfully, to the detriment of pupil or student. Sometimes a professor can help a pupil or a student, and that he is not aware of it, so someone who did not even have intention to help, with his unconscious actions could affect someone's progress.

Helping does not have to take place only in one direction, but can be both ways. Thus, pupil or student can help professor with their response, that is, reaction to a given problem, or some for professor unexpected cogitation about an idea which leaves setting frames. If a professor, for example, helps a pupil or a student in achieving one of their goals, at the same time he can hinder them achieve other goals. Therefore, interactive co-operation in one respect may be positive, and in the second negative. In the case of co-operation between pupils or students, there may be a negative interactive co-operation, and one of its positive manifestations is competition. The goal of each professor is to develop in a greater extent potentials that every pupil or student has. Under the potentials are included:

1. inborn abilities, and talent
2. obtained, which are the most developed in the art schools and art academies

These capabilities professor discovers and develops more and more at each pupil and student, and tries to polarize them in the direction of action of entire collective. In working with a large number of pupils or students, professor gains experience and observes how certain actions execute pupils or students of earlier generations. He therefore can often find an appropriate example for each pupil or student, which he may be indirectly managed by it. In the collective as art academy, the goal is more difficult to see because of considerable individuality of each individual, and therefore a professor tries to develop more subtled sense for discovering general goal of collective (compare Kotarbinjski, 1964, 100-114). Thinking about the relationship between whole and its parts,

student or pupil finds individually in general. The order is not so important, because they learn to cope with situation and when they have to start from a individually in order to understand a whole, but also in a situation where they need to go from a whole in order to understand a individually.

On the way to mastering different skills and meeting with unusual ideas that could lead to unexpected solutions, pupils and students are ready to move in more directions. But, if we look at the student's progression by comparing it with the principle of movement of hermeneutic circle, we will conclude that it may be irregularly, that is, not moving in some usual and provided flow, that is not just case with hermeneutic circle. For the hermeneutic circle we cannot say that it is irregular circle. This circle is a logical operation that consists in presupposing a conclusion on the premises (Schökel, 1998, 73). According to the rules, each student draws first a whole, and after that, he works within it detail by detail. The order is not even important, as said before, because student would come back to what was previously overlooked or what he did not work enough according to the principles of movement of hermeneutic circle. What is the most important is that a student - working any details - at no point doesn't mind off whole, and to continually manage with whole as the basic criterion.

PAINTING A PICTURE AND TELLING A STORY – TWO PARALLEL PROCESSES DURING LECTURES AND THE CREATIVE PROCESS

When it comes to the relationship between language and image, its segmentation into parts is clearer from the interpretation in frames of nature. In that sense, Benjamin Lee Whorf writes: „Segmentation of nature is an aspect of grammar. We cut up and organize the spread and flow of events as we do, largely because, through our mother tongue, we are parties to an agreement to do so, not because nature itself is segmented in exactly that way for all to see“ (Whorf, 1956, 308). A student often moves from nature, finding elements which will later build. These elements derived from nature can be presented in the picture. It is interesting what happens later, that is, how with developing his creative potential and by building himself as an artist, student slowly begins to abstract these elements, and in that way influences that their meaning do not reduce to that one moment of representation of realistically conceivable reality.

Segments which are related to processes that are taking place in the nature provide students possibility of inventive combination on the picture itself. Increasing the number of available elements will open the possibility of increasing the number of combinations, and thus student will increase and develop his capacities. The student of art academy should always think of these elements as an inexhaustible source, by which is gradually moving toward knowledge. Of course, he will never be able to come to the full knowledge, as well as what it can not do even so his more experienced colleagues artists, but that is precisely the reason that knowledge is repeatedly requested. The goal of each student of art academy is knowledge, toward which he will go gradually, by partial knowledge. The fact is that man's existence is conditioned by the existence of elements

that originate from nature. Nature is an inexhaustible source, but it's evolved, gradually. Thus, as in nature structural construction was performed, but it is still done by adding new elements, so it is necessary that a student in the picture gradually builds a whole. With each new exercising student increasingly develops his potentials and more comprehensive looks at the whole.

Drawing a line can be as telling a story, a story we can compare with a work of art. A line in a drawing is like words in a story, it talks about story content, that is, visually describes what is available to our eyesight. One line may describe more words and not just one, as it makes a larger number of lines. Even when a line is carried out in a single move, with non-dissociation of pencil from paper, it may describe more words, and not just one line that is created by dissociation of pencil, the so-called line of more moves. Tim Ingold considers that „these things, in a word, are not objects but topics. Lying at the confluence of actions and responses, every topic is identified by its relations to the things that paved the way for it, that presently concur with it and that follow it into the world. Here the meaning of the 'relation' has to be understood quite literally, not as a connection between pre-located entities but as a path traced through the terrain of lived experience. Far from connecting points in a network, every relation is one line in a meshwork of intertangled trails“ (Ingold, 2007, 90).

The transfer of knowledge to student by professor, and student's adoption and applying of the same in the process of exercise and creation of art work, in essence we only see through unification of theory and practice, and language and visual. What is the most interesting in the entire process is that student can not be managed in a work by these pre-located entities, but has to change path through a process and in accordance with that, and a work of art adopts to such changes. Therefore, he must be ready for different „scenarios“ that a story, that is, content of art work, can always tell in a different way. Most important is that a student is creator of these „scenarios“ and that a story formulates gradually, in stages. This kind of gradation requires a lot of exercise, and in that segment of creating professor can help student most.

For a writer, it is often said that he works from prefabricated system of expression. Unlike him, a painter, it is often assumed, working within the incomprehensible mass of lines and shapes. We have to take into account the fact that writing, and not only those casual and everyday, but those professional, is in continuous touch with everyday speech. As well as writing is related to speech, likewise, and the adoption and implementation of knowledge the student of art academy which professor presented him, depend on a well thought-out speech of professor, and he, in that, must be aware of the potential consequences of some spoken words. Maurice Merleau-Ponty believes that “expressive speech does not simply choose a sign for an already defined signification, but instead, it gropes around a significative intention which is not guided by any text” (Merleau-Ponty, 1993, 83). In this way, creative act is an event defined by concerns that are certainly outside language. Because perception comes before opinion, and opinion is very much associated with language. As well as writer should choose right word that will be placed under the right place in order to text or book would be a coherent whole, and lecturer, and then his pupil, must intensively reflect on what line and color to use, and in which

place to do that as composition would not be disturbed.

Before student begins to draw lines, professor tells him what should be done and on what to pay special attention. But, professor as less or more skilled “speaker”, previously considers a set of different possibilities allowed by prior choices. In fact, he has a freedom to choose what should be the best for student, but at the same time, this freedom may lead him to a situation to make the wrong choice. This sequence of events can continue to student, which means that he, therefore, can make the wrong choice. When we talk about almost work of art, an observer often first in the picture notes similar forms. Such a part of picture, with similar shapes and objects, yet is only one of the segments of iconic content. Parts of picture with similar shapes, and even objects, during its creation and during relational relationship of observer-picture, are only identical in its pattern, which though different perceive as creator, as well as observer.

The fact is that before of observation/reading picture/text, there is movement in the picture/text carried out by painter or writer, when they draw or write lines and words. What is however important in the case of lectures on art academies is that movement would take place after speech of professor who pronounced certain words and sentences, as well as student’s eventual response and question to all previously spoken. Also, it should be taken into consideration an important fact that speech exists as a result of language, and in this context it should be considered. Martina Plümacher believes that if words, sentences, texts have characteristic linear boundaries, pictures have two-dimensional boundaries. Thus, the shape of the frame: be it rectangular, quadratic, circular, oval, etc., and all the dynamics inherent in a picture are influenced by the fact that they end at this border-line or start from it (Plümacher, 2003). On the other hand, Wolfgang Wildgen points out that “if language is basically a linear structure (de Saussure’s assumption), then it is fundamentally different from the symbolic organization of pictures (e.g., paintings, photos) and even more different from sculptures and architecture.” He also believes that “the linearity of language must accept moves back and forth and the range of these moves depends on the information given in single places (constituents). As a consequence the linearity of language has a dominant direction (on the time axis) but it also has a memory of relevant places in the past and reacts to structural places not yet reached (but asked for, necessary to come)” (Wildgen, 2004, 2-3). How to explain to student of art academy the boundary between linguistic and visual? What is necessary to make professor in order to blank between spoken and visual (which should express student, first through exercise) would be more reduced and co-ordinated with the opportunities and one, and other area?

But, and professor comes in contact with a visual when teaches, and presents to student with words and sentences what would be done on a two-dimensional surface. This means that student has a small assistance in the form of solution at one level (in some way skips it, in regard to overcoming a not so small problem, because it appears at the very beginning) in the learning process. A student of art academy in nature has more developed visual memory, and therefore the professor’s writing of spoken (and vice versa, pronunciation of written) would give results, in the sense that student would remember the places where are words and sentences, and on that basis would assemble and clearer

shape and frame a visual whole in two-dimensional borders. When it comes to different forms and their border lines, on what speaks Plümacher, it is important to determine and clearly mark off, but at the same time incorporate areas of verbal communication with those visual aspects that allow so-called the interference. Therefore, it is necessary to clearly define certain principles that might apply during verbal and visual presentation and describing of shapes of given objects, which are the subject of analysis and examination. Arnheim on the basis of this problem on various examples, argues that “some line we call zig-zag not because we see that it has zig-zag shape; on the contrary, we see that line as the zig-zag because we used to call it that!” (Arnhajm, 2003, 145). Cassirer, however, speaks about the need to contents of sensory or intuitive experience free from dissociation in which they originally occurred (Cassirer, 1946). On the other hand, Sapir argues that even comparatively easy acts of observation are far more dependent on the grace of social circuits called words than we could suppose (Sapir, 1929).

The fact is that there can be no opinion, except in words. So, lecturer can not transmit knowledge to their students, and not to use words and sentences. He, of course, may think about what he intends to say student, but in that case it remains only in his head, which lectures cease to have their function. And unrelated to this aspect, lecturer’s opinion, but also opinion of any other individual, can not be clearly articulated if it is not pronounced with words and sentences, because as unspoken it only “wanders” in the sea of maybe valuable and interesting ideas that, however, are not precisely defined. Even spoken words and sentences are not so precise in relation to the written. However, one should not forget that on art academies the professor of practical subjects is used by visual means, and how they are a very important segment of lectures in which should harmonize relationship between theoretical and practical.

When it comes to frame without picture (pictorial “silence”), that is, blank canvas, it possesses complexity that goes far beyond the one-dimensional linguistic “silence”. A one-dimensional space (language) is devoided of linguistic signs, e.g., silence, while a two-dimensional space (picture) is empty. The question is, what kind of dynamics can be found in this (pristine, innocent, untreated) situation. In the case of language, one may infer that silence just began (communication stopped) or that silence will finish (communication is just about to start). The void linear space has implicitly a vector pattern of begin/end. (Wildgen, 2003, 4). In this case, the dimensionality is the key to the difference between language and picture. The common (cognitive) basis of both modalities takes into account the merging of linguistic and pictorial signs and their contribution to one universal type of human understanding. Considering the possibility of understanding picture or text (sentence) and self-organization phenomena or selection of the order which lies at the basis of that understanding, Wolfgang Wildgen writes: “As a general result, the organization of content-based complexes, i. e., of meaning, depends on a proper understanding of the dimensionality which dominates a given symbolic form (language, figurative art), and on the discovery of the basic coding strategies that are able to compensate the information loss due to dimensional compression“ (Wildgen, 2003, 20).

In the case when picture is in a constant flow of time, that is, it is not stopped at one point, the process of movement in the picture creates the dynamism which frame of

picture becomes redundant. Then some situation from reality is deftly drawn and presented in the picture. However, it is not static in the picture itself, movement is visible as in each segment of picture, as well as in anticipation of the iconic content and out of the picture. Frame without picture, in turn, implies that there is no iconic content that creates boundaries between itself and the situations from reality, and so blank canvas with its complex emphasizing “non-content” goes beyond the one-dimensionality of linguistic “silence”. So a time in one moment becomes redundant category, and thus gets a new meaning which includes difficulties with its measurement. Here a space is essential, while a time is measurable category through spatial segments of blank canvas.

Considering relationship between text and picture through history, Wolfgang Iser amounts the following observation: “If we compare text and picture in the time of Leonardo and today we observe that on the one side linguistic texts are always less concrete, less spatially specified than pictures. On the other side, pictures allow for a radical type of abstraction, which is not (easily) accessible to texts. The transformation of a textual topic in the history of modern art (Kandinsky, Klee, Warhol) showed that the specific type of bidimensional semantics of paintings based on lines and color-surfaces has been put into the foreground in modern art, whereas modern literature, although it partially took the same path, did not follow the trend towards abstraction in the same fashion” (Iser, 2003, 20-21). Abstraction is a very important segment within the entire process of creation a work, but it is also of crucial importance for student of art academy, because it means and transition from the level of exercise to the level of mature reflection and starting the implementation of ideas. The elements to be abstracted in its original form originate from nature. Under the drawing of act means the process that takes place on the model of reality, and it includes and structural building that is done by adding new elements.

CONCLUSION

Although in the picture is necessary to build a whole gradually, the process of abstraction often must take place rapidly and break a mere reproduction of reality. This primarily relates to the students of art academies which in the process of maturation come to the stage when they are able to perform abstraction, and on the basis of those from reality, discover new elements. In that sense, abstraction from particular elements to the general principles is taken as a model in developmental stages of the creative process. Picture, therefore, is more abstract than text, but also more spatially specified, which in turn results in an unenviable position that reconciles opposites. A text, however, is more concrete, less spatially specified, making its position clearer to a certain extent.

For this reason, it is significant theoretical, and linguistic aspect in elementary and art schools, especially at the faculties of Fine and Applied Arts, because with its greater concreteness and “definiteness” can help in proper routing of the flow of creation, which is true and vice versa, that practical aspect may give important guidelines to a theory. In this paper, we tried to give at least partially an answer to the question: Can

words say enough about picture? We turned in often present attitude that in the learning process of drawing and painting, words, or theory, are would not so necessary. However, such a position we have not taken as a representative model for interpretation, according to our significantly different attitude from the start presented. Therefore, our goal was to just point to the opposite, putting special emphasis on the linguistic aspect in the teaching of visual arts.

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